

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, APRIL 20, 1872.

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## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

Fourth Appearance of Mdle. Marimon.

**SATURDAY, APRIL 20, Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO."** Tonio, Signor Vizzani; Sergente Sulpizio, Signor Agnesi; Un Pasaano, Signor Rinaldini; Ortenzio, Signor Zoboli; Caporale, Signor Casaboni; La Marchesa, Mdle. Bauermeister; and Maria, Mdle. Marie Marimon (her fourth appearance this season). To conclude with the Cloister Scene from Meyerbeer's Opera, "ROBERT LE DIABLE," including the Ballet and the "Resuscitation of the Nuns." Elena, Mdle. Blanche Riccio; Roberto, Signor Vizzani; Bertram, Signor Foli.

NEXT WEEK.

**Mdle. Tietjens—Madame Trebelli-Bettini—Grand Extra Night.** On MONDAY Next, April 22, will be performed Rossini's Opera, "SEMI-RAMIDE." Semiramide, Mdle. Tietjens; Arsace, Madame Trebelli-Bettini; Oroce, Signor Foli; Idreno, Signor Rinaldini; L'Ombra di Nino, Signor Casaboni; Assur, Signor Agnesi.

**Fifth Appearance of Mdle. Marimon.** On TUESDAY Next, April 23, Bellini's Opera, "LA SONNAMBULA." Amina, Mdle. Marie Marimon (her fifth appearance this season). (Refer above.)

**Mdle. Tietjens, Mdle. Colombo, Madame Trebelli-Bettini.** Grand Extra Night.

On THURSDAY Next, April 25, will be repeated Meyerbeer's opera, "LES HUGUENOTS." Raoul di Nangis, Signor Fancelli; Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Mendioroz; De Cosse, Signor Sinigaglia; Tavanens, Signor Rinaldini; De Retz, Signor Zoboli; Meru, Signor Casaboni; Marcello, Signor Foli; Urbano, Madame Trebelli-Bettini; Margarita di Valois, Mdle. Colombo; Dama d'Onore, Mdle. Bauermeister; and Valentina, Mdle. Tietjens. The incidental Divertissement will be supported by Mdle. Blanche Riccio and the Corps de Ballet.

Sixth Appearance of Mdle. Marimon.

On Saturday, April 27, Donizetti's Opera, "DON PASQUALE." Norina, Mdle. Marie Marimon.

The doors will open at Eight o'clock, and the opera will commence at half-past eight.

Prices: Stalls, 21 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s. Gallery, 2s.

Boxes, Stalls, and Tickets to be obtained of Mr. Bailey, at the Box Office of Her Majesty's Opera, Drury Lane, which is open daily from ten to five; also at the principal Music-sellers and Librarians.

## CRYSTAL PALACE.—THIS DAY.—LAST

**SATURDAY CONCERT OF THE PRESENT SERIES.** Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Cummings, Mr. Lewis Thomas. Solo violoncello, Mons. Cros St. Ange (his first appearance). The Crystal Palace Choir. The Choral Symphony (Beethoven); Overture, "Son and Stranger" (Mendelssohn); Cantata, "Spring's Message" (first time of performance) (Gade); Concerto for violoncello, No. 1 (Golttermann). Conductor—Mr. MAXNS.—Admission Half-a-crown, or by Guinea Season Tickets; Single Stalls for this Concert, Half-a-Crown; Reserved Seats, One Shilling.

MDLLE. CARLOTTA PATTI.

**MDLLE. CARLOTTA PATTI** will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Haussmann, Paris.

**MR. SALAMAN'S EVENING CONCERT, TUESDAY,** May 7th, ST. GEORGE'S HALL. Particulars later. Area stalls, 10s. 6d. Balcony Stalls, 7s.; Unres. reserved, 6s., and 3s.—36, Baker Street, W.

**MADAME HENRIETTA MORITZ'S FIRST CHAMBER CONCERT,** on THURSDAY, May 2nd, at Three o'clock, at the HANOVER SQUARE ROOMS, under the immediate patronage of H.R.H. the Princess CHRISTIANE.—Reserved Seats, Half-a-Guinea; Unreserved, Five Shillings. At Robert W. Oliver's 39, Old Bond Street, and at Madame Moritz's, 47, Wigmore Street.

**SIGNOR ARDITI** will return to London for the Season, May 1st. His **GRAND ANNUAL MORNING CONCERT** will take place at the **QUEEN'S CONCERT ROOMS**, Hanover Square, on MONDAY, June 3rd.—41, Albany Street, Regent's Park, N.W.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

Mdle. Sessi.

**THIS EVENING (Saturday), April 20, "LA TRAVIATA."** Violetta, Mdle. Sessi.

Extra Night.—Madame Pauline Lucca.

On MONDAY Next, April 22, "FAUST E MARGHERITA." Margherita, Mdme. Pauline Lucca (her first appearance in that character this season).

Fifth appearance of Mdle. Albani.

On TUESDAY Next, April 23, "LA SONNAMBULA." Amina, Mdle. Albani (her third appearance in that character in England).

**Subscription Night (in lieu of Tuesday, July 30).—Mdle. Sessi.** —M. Faure—First Appearance of Mdme. Saar.

On THURSDAY Next, April 25 (for the first time this season), Ambrose Thomas's Opera, "HAMLET." Ophelia, Mdle. Sessi; the Queen, Mdme. Saar (her first appearance in England); and Hamlet, M. Faure.

Opera commences at 8.30.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

**ST. GEORGE'S HALL, Langham Place, Regent Street.** NEW PHILHARMONIC SOCIETY CONCERTS. THE SECOND CONCERT of the Season, on WEDNESDAY, April 24th, at Eight o'clock. Mdle. Pauline Lucca (by permission of the Director of the Royal Italian Opera) and Mr. Charles Hallé. Beethoven's celebrated Septuor in E flat and other works. Area and Balcony, 10s. 6d.; Second Row Balcony, 5s.; Balcony, 2s.; Area and Gallery, 1s. Tickets to be had at Austin's Ticket Office, St. James's Hall, at the office, St. George's Hall, 4, Langham Place, and at all the principal Music-sellers.

**THE LONDON EXHIBITION of ART and INDUSTRY, 1872,** at Kensington, will be OPENED to the public on WEDNESDAY, 1st of May, 1872. The prices of Season Tickets will be:—For a gentleman, £2 2s.; for a lady, £1 1s.; for a youth under 15 years of age, £1 1s.

**THE LONDON EXHIBITION of 1872.—AN OFFICIAL RECEPTION and PRIVATE VIEW of the PICTURE GALLERIES of the LONDON EXHIBITION of 1872** will be held by His Royal Highness the Duke of EDINBURGH, K.G., and Her Majesty's Commissioners, on 27th April, when the Royal Albert Hall and the Horticultural Conservatory will be opened. An invitation card may now be obtained by purchasers of season tickets at the Royal Albert Hall, Kensington-gore, and at the usual agents.

**THE LONDON EXHIBITION of 1872.—SEASON TICKETS** purchased for the LONDON EXHIBITION of 1872 will entitle the proprietors to an invitation to the Official Reception and Private View on the evening of the 27th April, to be held by His Royal Highness the Duke of Edinburgh, K.G., and Her Majesty's Commissioners.

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The Right Hon. THE COUNTESS OF AIRLIE.  
The Lady ELIZABETH CAMPBELL.  
The Lady BLANCHET BALFOUR.

Will take place at the QUEEN'S CONCERT ROOMS, HANOVER SQUARE, on TUESDAY, April 23rd. Vocalists—Miss Katharine Poyntz, Madame Sauerbrey, Mr. Cummings, Mr. Maybrick. Violin—Herr Straus. Pianoforte—Herr Sauerbrey, and his pupils Miss Marian Rock and Miss Amy Stewart. Conductors—Signor Flori, Mr. Stanislaus, and Herr Sauerbrey. Stalls, 10s. 6d.; Tickets, 5s., at Chappell's, and of Herr E. Sauerbrey, 18, Springfield Road, St. John's Wood, N.W.

**SCHUBERT SOCIETY.**—BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT. SIXTH SEASON, 1872. The next Concerts of the Society this Season will take place on Thursdays, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOPKIN, Hon. Sec.

**SACRED HARMONIC SOCIETY, EXETER HALL.**—Conductor, Sir MICHAEL COSTA.—Friday, April 26th, will be performed Costa's Oratorio, "ELL." Subscription Concert. Principal vocalists—Madame L. Sherrington, Madame Patey; Mr. Vernon Rigby, Mr. G. Carter, Mr. O. Christian, and Signor Foll.—Tickets, 3s., 5s., and 10s. 6d., at No. 6, Exeter Hall.

**MISS KATHARINE POYNTZ'S THIRD AND** LAST CLASSICAL CONCERT, THURSDAY, April 25th, St. George's Hall, at eight o'clock. The programme includes Vocal Concerted Selections by Mozart, Spohr, Rossini, and Auber, Mozart's Grand Sonata in D for two pianofortes. Vocalists—Mesdames Poyntz, Jessie Jones, Osborne Williams; Messrs. Raynham, Jefferys, and Maybrick. Instrumentalists—Madame Henrietta Moritz and Miss Clara Gottschalk. Conductors—Mr. Francesco Berger and Mr. Osborne Williams. Tickets, 10s. 6d., 3s., and 1s., at Lamont Cook & Co.'s, New Bond Street; St. George's Hall, &c.

**THE ORPHEONIC OCTETT**, comprising two Sopranos, two Contraltos, two Tenors, and two Basses, with Pianoforte Accompanist and Soloist, under the direction of Mr. J. A. SMITH, will appear at the Opening of the INTERNATIONAL EXHIBITION, SOUTH KENSINGTON, April 27th. Applications relative to engagements to be made to Mr. J. A. SMITH, care of Duncan Davison, 244, Regent Street; or at his residence, 59, Wood Street, Woolwich.

## MR. W. H. CUMMINGS

Has the honour to announce the first performance of his  
NEW CANTATA,

**"THE FAIRY RING,"**  
ON FRIDAY EVENING, MAY 24th, 1872.

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Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, Mr. W. H. CUMMINGS, and Mr. LEWIS THOMAS.  
THE BAND will be complete, and comprise members of the Orchestra of the Philharmonic Society, &c. Solo Harp—Mr. John Thomas.  
THE CHORUS will consist of members of the Choir of the Oratorio Concerts (by the kind permission of the Directors and Mr. J. Barnby).  
The Second Part of the Programme will be a MISCELLANEOUS SELECTION OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS SHERINGTON, Mr. PATEY, Mr. MAYBRICK, and MADAME ARABELLA GODDARD.

Conductors—Mr. F. STANISLAUS and Mr. JOSEPH BARNBY.  
Stalls, 10s. 6d.; balcony, 5s.; area and gallery, 1s. Tickets to be obtained of Chappell & Co., 50, New Bond Street, and the principal Musiciansellers.

**MADAME CAMILLO URSO** will play Mendelssohn's Concerto for the Violin at the Philharmonic Society's Concert at St. James's Hall, on Monday Evening, April 29th.

## "SIR ROLAND."

**HERR CARL BOHRER**, from the Royal Opera, Dresden, will sing HENRY SMART's new song, "SIR ROLAND," at Mdlle. Bondy's Concert, May 4th.

## "THE BRIDE OF A DAY."

**MR. FRANK ELMORE** will sing G. B. ALLEN's new song, "THE BRIDE OF A DAY," at Miss Ellen Hogarth's Concert, THIS DAY.

## "THE SNAPPED THREAD."

**MISS EDITH WYNNE** will sing H. EISOLDT's new song, "THE SNAPPED THREAD," at Miss Helen Hogarth's Concert, THIS DAY.

## "I NAVIGANTI."

**MADAME THADDEUS WELLS**, Mdlle. ROSA-MUNDA DORIA, and Herr NORDBLUM will sing RANDEGGER's admired Trio, "I Naviganti" ("The Mariners"), at Miss Helen Hogarth's Concert, THIS DAY.

## "SWEET EVENING AIR."

**MR. VERNON RIGBY** will sing WILFORD MORGAN's new Song, "SWEET EVENING AIR," at Brixton, April 24th; Birmingham, May 2nd; Mr. John Cheshire's Harp Concert, St. George's Hall, June 10; and at all his Concert Engagements.

## LORELEY.

**MISS MARIAN ROCK** will play Mr. Sauerbrey's favourite Paraphrase de Concert, "LORELEY," at the Composer's Concert, Hanover Square Rooms, April 23.

**MISS LINA GLOVER** begs to inform her Friends and Pupils that she is in Town for the Season. Letters respecting Oratorios, Concerts, &c., to be addressed to her Residence, 11, Albany Street, N.W.

**MR. ARTHUR BYRON** begs to announce that he is prepared to accept Engagements for Oratorios, Concerts, &c. All applications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

**MR. GREAVES (Bass).**—All Applications for Oratorios, Concerts, &c., to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

**MISS FENNELL** begs to announce that she is in London for the Season, and prepared to accept Engagements for Oratorios, Concerts, Solires, &c. All communications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

**MR. A. LOCKWOOD** having returned to London will accept Engagements as Soloist, and to give Lessons on the Harp. 31, Albert Street, Regent's Park, N.W.

## MDLLE. THERESE LIEBE.

**MDLLE. THERESE LIEBE** (violinist) begs to announce her Return from her Provincial Tour, and that she will remain in London for the Season. Communications about Engagements for Concerts, Solires, Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunderson Road, Royal Crescent, Notting Hill, W.

**MISS CLARA DORIA**, having been re-engaged for the Italian Season of the Parepa-Rosa Company in America, begs leave to announce that she will return to London about the middle of May. All communications to be addressed to Mr. George Dolby, 52, New Bond Street.

22a, DORSET STREET, PORTMAN SQUARE, W.

**MDME. SIDNEY PRATTEN** begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

## REMOVAL.

**MADAME BODDA PYNE** (Miss Louisa Pyne) and Mr. FRANK BODDA beg to announce their REMOVAL to No. 4, Colville Gardens, Bayswater, W.

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## "THE LAND OF PROMISE."

**F. HOWELL'S** Oratorio, "THE LAND OF PROMISE," (dedicated to the Birmingham Festival Choral Society).—Price 2s. 6d.; in Cloth, 3s.—B. Williams, 19, Paternoster Row, London.

## MUSIC IN BERLIN.

(From our own Correspondent.)

Before a densely crowded, nay, circumstances would almost warrant my saying, a densely packed, house, Herr Max Bruch's grand four-act opera, *Hermione*, was at length produced on the 20th March, at the Royal Operahouse. There was a vast amount of applause; the composer was called on at the end of the second, of the third, and of the fourth acts; and the performers, also, repeatedly received similar marks of approbation. Some few years ago, the mere statement of this having occurred at the Royal Operahouse, Berlin, would have been sufficient to settle the question as to the success of a new opera. But "*Tempora mutantur, nos et mutamur in illis*" (by the way, who can tell me where this oft-quoted line occurs?) In the matter of recalls, as well as in other things, Berlin has followed the fashion set by other European capitals. True, there still is method in her madness. She has not yet gone the length of the excitable natives of the "Sunny South," who summon a composer to the footlights twenty or thirty times in the course of a single performance. Yet there is the fact—patent to all who have watched musical and dramatic matters here for half, or a third, of the time that I have watched them—that recalls no longer possess the significance possessed by them in former years. "*Es muß de Vd.*" "It is yours; it is very much at your service," says the Spaniard, if you happen to praise his cigar-case, or his snuff-box set with brilliants, or his horse, or his house, or anything that owns his proprietorship. But does he mean what he says: does he insist on your accepting his cigar-case; does he slip the snuff-box furtively into your pocket, when he finds you proof against all his solicitations to accept it knowingly; on returning home, are you informed that his horse is in your stable; or does his lawyer call next day to bring you the title-deeds of the house? Not a bit of it. Your Iberian friend no more intends making over to you cigar-case, snuff-box, horse, or house, than he would think of going down on his knees in the mud, before every lady of his acquaintance whom he might meet at the Puerta del Sol, or in the *alamedas* of the Prado, and to whom his first words would be; "*A los pies de Vd., Señora.*" "Behold me at your feet, madam." There may have been an age—a primitive and touchingly innocent age—when such sayings were to be taken literally, but that was before the period when we began to talk of "*iron milestones*," "*zinc coppers*," and so on. The Spaniard's stereotyped phrases have become mere ornaments to the really significant portion of his discourse, like the parsley placed around cold meat, for the look of the thing, but not intended to be eaten, or like the flourish which some persons fancy adds so much to the attractiveness, without in the least affecting the value, genuineness, authenticity, validity, or what you will, of their signature. First-night recalls come under the same category as the Spanish colloquisms I have cited. Herr Max Bruch was called on, as I have already said, at the end of the second act; after the third act; and at the fall of the curtain, yet, for all that, I for one shall feel greatly surprised if *Hermione* ever lives to be a stock-opera here, far less anywhere else. Herr Bruch's friends were in great force on the first night, and, to judge from the vigour with which they applauded, fully resolved to give a modern reading of the "*palmam qui meruit*" principle. But Herr Bruch cannot send a score or so of his friends to every place to which he sends a score of his opera.

The libretto, founded upon Shakespear's comedy of *The Winter's Tale*, is by Herr Hopffer, who has done his work very well, and displayed great cleverness in all points except one—the selection of his subject. *Que diable allait-il faire dans cette galère?* What on earth made him pitch upon *The Winter's Tale*? It was never a really popular play, not a people's play, I mean; it depends too much upon its wonderful dialogue to be well-suited to the librettist. At any rate, the libretto has not inspired Herr Bruch to great things, or enabled him to continue on the stage his triumphs in the concert-room, where he has been extremely successful, there can be no doubt. One grave fault in *Hermione* is its want of melody. This is a fatal fault, for which not all the acquired knowledge in the world, not the profoundest reverence for honoured masters, not the closest observance of the rules laid down by musical pundits, can com-

pensate. Without his wings, and between the shafts of a gig, Pegasus would not be more useful, though probably rather more dangerous to drive, than an ordinary roadster; and what is an operatic composer without melody? If you will allow me to be so freely Hibernian, I assert that, under such circumstances, an operatic composer is not an operatic composer, and that the sooner he gives up the notion of being one, the better for him, and for the critics, who must go and hear every novelty. The public, more fortunate, can stop away. *Hermione* was well cast. Herr Betz was Leontes; Herr Fornes (Theodor), Florizel; Herr Woworsky, Polixenes; Madame Voggenhuber, Hermione; and Mdlle. Grossi, Perdita. Herr Eckert wielded the conducting-stick.

Herr Bruch's opera has been the only novelty since I last wrote. The other works performed have been those usually constituting the repertory, with the usual company and one or two visitors. Among the regular company I may mention Madame Lucca, who has been working away like a little Trojan. If possible, she is, I think, more popular than ever. Knowing that, whenever she appears, the pecuniary returns are as satisfactory as the artistic results, the Management do not, of course, allow the lady too much leisure during the comparatively short time which, since she has been an European celebrity, she passes at Berlin. Just judge for yourself. I will take the month of February. On the 12th February, she appeared in *Fra Diavolo*; on the 15th, in *Le Domino Noir*; on the 17th, in *L'Africaine*; on the 20th, in *Don Juan*; on the 22nd, in *Margarethe (Faust)*; on the 26th, in *Carlo Broschi*; and on the 29th, in ditto. That is pretty well—thank-you, is not it, for one month only? On the 2nd inst., Madame Lucca took her leave of us for the season, appearing as Mrs. Ford (Frau Fluth) in Nicolai's *Lustige Weiber von Windsor*. The house could not contain a tenth part of those who would have liked to be present, but then, on the other hand, every person who was present applauded enough for ten persons who were not. Oh! what a pity that London and St. Petersburg are so attractive!

In my last letter, I informed you there were grave apprehensions that Madame Mallinger would leave before the expiration of her engagement, on the 1st May. When I state that she is still here, singing as usual, I need not add—though I do add—that those apprehensions have not been fulfilled. Whether the management showed the white feather, or the lady displayed a more conciliatory disposition, is a point I will not take upon myself to decide. By the bye, Madame Mallinger, too, intends visiting St. Petersburg. She is engaged at the Italian Opera there next January and February. During the previous months of November and December, she will make a tour with a concert party under the management of Signor Pollini.

The said Signor Pollini and his Italian operatic company opened at the Royal Operahouse on the 18th March. The principal artists are Madame Artôt, Signors Marini, Padilla, Bossi, and Selva. The first opera was *Don Pasquale*; the second, *Il Barbiere*. They have been most successful, the public being constant in attendance, and the critics loud in praise.

A very interesting "personality" ("*Persönlichkeit*"), in the shape of Mdlle. Zimmermann, from the Theatre Royal, Dresden, appeared at the Royal Operahouse as the heroine in *Eurynthe*, and Elsa in *Lohengrin*. She was far more successful in the latter than in the former character. Another fair stranger at the same establishment was Mdlle. Jona, who sustained, or rather essayed, the part of Agathe in *Der Freischütz*. It was her first appearance on any stage, and as such was highly satisfactory. But I always have maintained, do maintain, and ever shall maintain that mere beginners ought not to be permitted at the Royal Operahouse, Berlin, or any other institution of equal rank. What would the English public have said, in the days of the patent theatres, if the manager had tried to force an utter tyro on the public frequenting Covent Garden or Drury Lane?—or what would the public of the Théâtre Français say to a similar proceeding? Friends are sometimes highly injudicious. Why could not they let Mdlle. Jona go to the provinces first and to the Royal Operahouse, Berlin, afterwards, instead of compelling her, as must inevitably be the case, to reverse the process? I repeat: Why? and Echo answers—nothing. I mean she does not answer anything, and I should have been much surprised if she



had. I should not have brought her in at all but for the fact of her always having represented as answering: "Where!" and I fancied some of my readers might suppose she did so in the present instance. Really, there is much to ponder over in the Spanish proverb that bids us be more on our guard against our friends than our enemies. Considered in a morally-medical light, partiality is only bigotry exhibited in a more pleasant preparation, but equally injurious in its effects on the patient.

An amusing trifle in one act, *Der Rajah von Mysore*, has been successful at the Wilhelmstadt Theatre. It is an adaptation from the French, the music being by M. Lecoq. I may mention that the above theatre has been sold to a company of which Herr A. Hoffman, the proprietor of *Kladderadatsch*, is a member. According to report the price paid was 350,000 thalers.

The manager of the Victoria theatre has not been so lucky with his last Offenbachian venture as with other previous ones. There can be no doubt that *Schneeball* has not made a very deep impression.

So, you are about to produce *Lohengrin* at Covent Garden, eh! I am anxious to hear what the Londoners will say to this product of Herr Wagner's eccentric and somewhat self-sufficient Muse. *Apropos* of Herr Wagner, he lately directed his wife to write to the mamma of Mdle. Lehmann, asking whether the young lady would take part in the "model" performance of Beethoven's Ninth Symphony, when the first stone of the Festival Stage-Play-Theatre is laid at Bayreuth, on the 22nd of May. I may as well, however, give you the letter itself. Here it is:

"My husband has been hitherto prevented from thanking you for your letter, but he now does so through me, by asking whether your daughter would sing the solo in the Ninth Symphony, which is to be performed, under his direction on the 22nd May, at Bayreuth. He relies entirely upon the young lady's musical steadiness, and feels sure that by her this difficult part of the model performance would be sung with more than ordinary certainty and brilliancy. My husband might, too, take the opportunity, of your daughter's presence in Bayreuth, to speak with her on the subject of her taking part in the performances there. My husband desires me to give you his best compliments and to say he regrets extremely your not calling upon him in Berlin. He would feel obliged by your letting him know as soon as possible whether he can count upon your daughter. You have, probably, read his address in the newspapers. I shall not, therefore, repeat the terms, which, by the way, Herr Julius Stern, *Musikdirector*, will explain most fully. To the most cordial greetings from my husband, I add the assurance of my own consideration.

C. WAGNER, formerly LISZT."

The "terms" to which Madame Wagner refers, are, as you may possibly recollect, exceedingly advantageous—to "my husband." They are simply, in pure German, *Nichts*; in English slang, derived from the pure German, *Nix*.

I had a good deal more to say, but the length to which I have already run warns me that I must sum it up in one word—VALE.

#### HER MAJESTY'S OPERA.

Except that Thursday evening was set apart for a repetition of *Fidelio*, Mr. Mapleson devoted last week to the re-habilitation of Mdle. Marimon in public favour. We need not give the details of events so recent as the *début* of Mdle. Marimon in this country, the impression made by her beautiful voice and brilliant style, and the disappointment caused when our trying climate almost wholly disabled her. Nothing could have been more unfortunate than this lady's first season in London, because, through no personal fault whatever, she lost public confidence, and, indeed, was almost left out of public anticipation as to the future. Mr. Mapleson was wise, therefore, when he gave an early assurance that Mdle. Marimon had passed unscathed through the ordeal of an English winter, and would reappear in a thoroughly acclimatized state. This somewhat revived expectation, though not in a degree sufficient to fill the house on Tuesday week, when the French *prima donna* began her season's work by playing the character of Amina. Much more was done towards the desired end as soon as Mdle. Marimon showed that while her voice has lost nothing of its purity and remarkable equality, her control over it is, if possible, greater than before. Whatever the merits of her Amina as a stage character, Mdle. Marimon is irresistible in Amina's music. She sings it with so much ease

and unaffected grace, toying with its difficulties and making difficulties of her own infinitely more formidable, while adding to the effect of art the charm of a voice always fresh and pleasant, that, were she dramatically less striking, her success would be assured. This fact, however, was admitted last season, and need not be insisted upon here. Enough that Mdle. Marimon's *rentrée* proved all that her admirers or even herself could wish, the audience, somewhat cold at first, gradually warming, till at the close of "Ah! non giunge," their enthusiasm rivalled that which followed the artist's first appearance in this country. Mdle. Marimon's delivery of the *rondo* just named was a triumph of florid vocalization, embellishments of the most daring character being executed with faultless accuracy. The impression was inevitable that an artist so gifted needs only unimpaired powers to keep a place among the best of her class. Mdle. Marimon was supported as last season, by Mdle. Bauermeister (Lisa), Signor Fancelli (Elvino), Signor Agnesi (Count), and Signor Casaboni (Alessio). Signor Fancelli's delivery of the air best known to English readers as "All is lost now," elicited a loud encore; nor did Signor Agnesi fail of distinguished success in "As I view these scenes so charming." The chorus showed improvement, being, mayhap, more familiar with Bellini's music than with that of Beethoven. As for the orchestral accompaniments, they were perfect in their delicate execution, and in the skill with which they waited on the voices.

The legitimate result of Mdle. Marimon's success on Tuesday appeared in the crowded and brilliant audience which witnessed her performance of Maria (*La Figlia*) on Saturday. She has played as yet very few parts on the English stage, and of those few Donizetti's heroine unquestionably is best suited to her means and style. Not only does the bright and tuneful music enable her to show all her vocal skill, but the character itself is one which Mdle. Marimon has elaborated into a finished and very consistent work of art. We may say without hesitation that her Maria is a success at least as great dramatically as vocally. What, for example, could be better than Mdle. Marimon's acting throughout the trio with Sulpizio and the Marchioness? In this scene the humour of the artist is highly elaborate, sometimes approaching the demonstrative, at other times showing itself by a single look or gesture: yet neither forced in the one case, nor weak enough to fall short of its mark in the other. Mdle. Marimon's success culminated when the trio closed, a vociferous encore recognising the merits she had displayed. We may spare ourselves the trouble of discussing her performance in minute detail, and it will suffice to add that the *prima donna*, sang, as a finale, the valse aria by M. Maton, which served in the same capacity last year. Whatever the value of this piece, it exhibits Mdle. Marimon's surprising command over her vocal powers; and, at its close, recall after recall testified to the delight of the audience. The other characters in *La Figlia* were sustained by artists whose appearance in them is familiar—Mdle. Bauermeister being an acceptable Marchioness, apart from her youthful looks. Signor Fancelli, who was much out of voice, impersonating Tonio; and Signor Agnesi acting and singing as Sulpizio in a manner which ranks him among the very best representatives of that faithful old Sergeant. Signor Zoboli, as Ortensio, showed how a small part can be made efficient, and the choruses were sung with spirit.

Mr. Mapleson has, thus far, alternated light Italian operas with works of a higher dramatic and musical import, setting against *La Sonnambula* and *La Figlia*, *Fidelio* and *Les Huguenots*. Not a few of his supporters would rejoice to know that this is to be the rule of the season; but, as operatic management consists in waiting upon fickle fortune rather than in resting upon steady principle, they must try to enjoy present good all the more because of future uncertainty. Meyerbeer's great work—or rather that portion of it which is prescribed by the limits of an English performance—attracted a crowded house on Tuesday evening, and had the advantage of a representation beyond the average in point of general completeness. For this, however, the well-known character of Sir Michael Costa afforded a guarantee. Mr. Mapleson's *chef d'orchestre* has given abundant proofs of his belief that what is worth doing at all is worth doing well; and he simply furnished another by means of the excellent *ensemble* of Tuesday night. We do not say that the performance was complete.

One prominent part fell seriously short of the mark; the opera was not placed upon the stage in the most imposing manner conceivable; and even the orchestra tripped once or twice amid the intricacies of Meyerbeer's elaborate score. But, taking it for all in all, the representation did credit to Mr. Mapleson's management, and might well have contented his patrons. Mdlle. Tietjens, whose triumphs in the part of Valentina make up a goodly list, added to them by an effort the high qualities of which showed no falling away of power. In what these qualities consist there is hardly need to tell again, especially as, once known, they can never be forgotten. Enough, if we state that it was an unalloyed pleasure to hear the grand, all-satisfying voice of Mdlle. Tietjens in music so well suited to it as that of *Les Huguenots*, and to note her forcible delineation of a character affected by circumstances unexampled in their tragic interest. The part of Valentina, it should never be forgotten, is not merely that of a woman whose relations with the "opposite sex" are complicated. She moves with something of the dignity of an historic character, amid scenes which possess high historic importance; for it is a fact that the tragedy of St. Bartholomew often suggests the names of Raoul and St. Bris than of Coligny and the Duke de Guise. Valentina, therefore, is more than a woman who loves another than her husband; she is the means by which we are brought near to events imperishably recorded in history. Mdlle. Tietjens embodies the character as though conscious of its full significance, and always contrives to keep Valentina's dual relations before the eye. She can be the passionately loving woman throughout the duet with Raoul; but in the conspiracy scene, when Raoul sinks into insignificance by contrast with a great tragic interest, she makes Valentina an eloquent witness for outraged humanity. Her success on Tuesday night equalled that of any previous appearance in the same character. Madame Trebelli-Bettini—who appeared for the first time this season, and had a very warm reception—made her customary effect in the music of Urbano, having to repeat "Nobil donna," and being much applauded after "No, no, no." The favourite contralto's voice and style are unchanged, and she is sure to bear her usual distinguished part in the season's work. Mdlle. Colombo essayed the rôle of Marguerite with a result which was not doubtful; and Mdlle. Baumeister did good service as the Lady of Honour. We are bound to congratulate Signor Fancelli upon the measure of success he achieved as Raoul. Entire success was not to be hoped for—where is the tenor equal to such a result?—but much was done in a satisfactory way; as, for example, the *andante* of the great duet and Raoul's final appeal to Valentina's love. Signor Fancelli deserved to share the honour implied by two enthusiastic "calls" for Mdlle. Tietjens and himself after the third act. The Nevers of Signor Mendioroz, and the St. Bris of Signor Agnesi were excellent features in the general performance; as was the Marcel of Signor Foli, whose fine voice and increasing dramatic power now enable him to do justice to any character in his repertory. This gentleman's delivery of "Piff, paff," and of his share in the beautiful duet with Mdlle. Tietjens, made an obvious effect. The minor characters call for no remark, and of the *ensemble* we have spoken already.

To-night, the *Figlia del Reggimento* is to be repeated.

#### ROYAL ITALIAN OPERA.

Last week, besides *Fra Diavolo*, for the first appearance of Mdlle. Pauline Lucca (already noticed), there were two performances of *Lucia di Lammermoor* and one of the *Huguenots*.

It was only fair to give Mdlle. Emma Albani a chance of consolidating her success as Amina, and justifying subscribers and the public in regarding it as genuine; and that this was done has already been recorded. At the same time, that she should as early as possible essay another opera, and thus enhance her claims to consideration, was indispensable. It affords us pleasure therefore, to state that her impersonation of the unhappy Lucia confirms in all respects the opinions expressed of her Amina. Mdlle. Albani possesses that indefinable charm which must always naturally attach to youth. Her voice is young, her singing is young, her acting is young, and her personal appearance is young—all of which conditions are in her favour. The two characters in which she has hitherto been seen—one composed for Pasta, in 1831, the other for Persiani, in 1836—are

among the most difficult belonging to the lyric repertory of the last quarter of a century. They materially differ in their predominant characteristics. Both, however, musical readers need hardly be reminded, are highly dramatic, and both tax severely the vocal capabilities of the artist. It is, consequently no small thing to say of a youthful aspirant that in each of these parts (the same, with which, in the same succession, Madame Adelina Patti first won the applause of the English public, in 1861) she should have been received with unanimous approval. We are disposed to rank Mdlle. Albani's Lucia as quite equal to her Amina. The music, taking the original score of the composer as a test, is essentially more florid; and it must not be forgotten that the ornaments and "*fiorette*" with which facile vocalists, from Malibran downwards, have been accustomed to embellish the principal airs in the *Sonnambula* were never dreamt of by Bellini, who certainly would not have written anything of the kind for Pasta. But Mdlle. Albani seemed to enter into the one with just the same confidence as she had entered into the other. In the scene of the madness of Lucia, especially, she was able to give evidence of how far she had already advanced as a mistress of elaborate vocalization. The *cabaletta*, "Spargi di qualche pianto," exhibited some charmingly delicate touches; and wherever Mdlle. Albani found an opportunity of showing with what skill she could sustain a high note with unflinching purity of tone she used it to admirable purpose. In the opening *caratina*, "Regnava nel silenzio," which, from Mdlle. Bosio's time till now, almost every representative of Lucia has preferred to Madame Persiani's much loved "Perché non ho," there were other noticeable instances of this peculiar gift. The duet with Edgardo, at the end of Act 1, "Sulla tomba oscura," and that with Enrico at the beginning of Act 2, "Il pallio funesto," with its familiar *cabaletta*, "Se tradirmi tu potrai"—in the first of which Lucia quits her lover full of confidence and devotion, while in the last, through the instrumentality of the forged letter, she is persuaded of his inconstancy and deceit—enabled Mdlle. Albani to display genuine sensibility and a thorough comprehension of their meaning. The scene of the contract, and the unexpected apparition of Edgardo (*finale* of Act 2), as usual, created a profound impression, the sextet with chorus, "Chi mi frena," being asked for again, and the *coda* repeated. Enough has been said to prove that in the new comer Mr. Gye has made a real acquisition, and that Madame Albani's future career will be watched with interest. About the rest of the performance it may suffice to add that the Edgardo was Signor Naudin—most useful, versatile, and indefatigable of tenors; that Signor Cotogni (replaced by Signor Caravoglia at the second performance, on Saturday) was an excellent Enrico, and Signor Capponi a powerful-voiced Raimondo. The part of Arturo (Bucklaw) was assigned to a new tenor, Signor Casari, of whom we may have other opportunities of judging.

The *Huguenots* at Covent Garden stands little in need of description. Taking the "*ensemble*" generally, the performance on the Thursday night was hardly up to the Covent Garden mark. Nevertheless, it presented features that would have made it interesting under any circumstances. Among them was the St. Bris of M. Faure, the most imposing delineation of that stern and bigoted personage since the days when even Tamburini was not too proud to undertake the character. As an actor M. Faure invariably shines; and in the grand scene which leads up to the "Benediction of the swords" he could hardly be surpassed. Signor Cotogni's Nevers was also excellent; and Signor Nicolini's Raoul de Nangis was even better than before. Of the last-named gentleman we are justified in entertaining the highest hopes. His performance was careful and intelligent throughout; but in the great duet with Valentine, which immediately precedes the massacre of the Huguenots, he showed himself fully equal to the situation, and a worthy associate of Madame Pauline Lucca.

We have now but two Valentines on our Italian stage—Mdlle. Tietjens, who first came forward as the daughter of St. Bris at Her Majesty's Theatre in 1858, when Mr. Lumley was still director; and Madame Lucca, who played it for the first time at the Royal Italian Opera, under Mr. Gye, about six months later. Valentine has always been one of Madame Lucca's most striking impersonations, and each succeeding year affords convincing



proof that she has devoted more and more attention to it, in order to perfect what according to her own notion may be an ideal embodiment. For the adequate execution of the music, it need scarcely be added, she possesses the requisite material, in a voice of extensive compass, equal throughout its registers, and especially telling in those higher notes upon which the effective delivery of the most trying passages in Meyerbeer's dramatic and splendid opera chiefly depends. But of the Valentine of Madame Lucca we have often spoken; and it is quite enough to add that she has never in our remembrance shone to greater advantage in the part than on the occasion under notice. The great duet with Marcel (Signor Bagagiolo), in the scene of the *Pré aux Clercs*, was no less striking dramatically than vocally; and the still greater duet with Raoul, in which Signor Nicolini took so honourable a share—worthy climax to an admirable performance—roused the audience to a genuine display of enthusiasm, ending in two unanimous calls for the performers. Owing to the indisposition of Mdle Sessi, the part of Marguerite de Valois fell to Mdle. Sinico, than whom a more competent substitute could hardly have been found; while Mdle. Scalchi being also indisposed, the character of Urbain the page was undertaken by Madame Demeric-Lablache, who, though she omitted the air "No, no, no," composed by Meyerbeer expressly for Albani, when (in 1848) the *Huguenots* was first brought out in an Italian dress at the Royal Italian Opera, otherwise acquitted herself well.

Signor Mario, who took leave of the English public last season as Fernando (*La Favorita*), appeared again on Monday in the same character. True, he was neither visible nor audible to the bodily senses, which saw the form and heard the voice of Signor Nicolini. But the "inner sense" was deeply conscious of the great artist. Every action of the drama, and every bar of Fernando's music brought up recollections of Mario, especially as he appeared on that memorable night when last Donizetti's opera was placed upon the Covent Garden stage. He it was who again enacted the victorious warrior, the insulted dupe, the scorner of treachery, and the despairing monk, torn with conflict between reason and passion. "Such force hath strong imagination," that not a detail of Mario's wonderful performance was lost. The ghostly representative of Fernando tracked the flesh-and-blood actor about the stage like his shadow, and was far more visible as well as more regarded. Under these conditions Signor Nicolini's task presented no ordinary difficulty, and he might well have shrunk from it but that the fact was too obvious to escape notice. The very degree of his resemblance to Mario—a resemblance near enough to ensure contrast—was an added obstacle in his way, and we do not envy the feelings with which Signor Nicolini entered upon his night's work. For a triumph he could hardly have dared to hope, the utmost success possible going only a very little way beyond good-natured toleration. It was to Signor Nicolini's honour that this success he fairly achieved by means the legitimacy of which could not be questioned. His acting was dignified, natural and appropriate, while all his music—the Romance in the last act especially—had a rendering marked by high qualities. These merits, however, served their possessor but little at the moment when Fernando breaks the sword which he had drawn for an unworthy master. Then, more than at any other time, the audience thought of Mario; and, though his successor did well, half-hearted applause took the place of the storm of cheers which used to be evoked. But it is consoling for Signor Nicolini, and those who may share the part of Fernando with him, to know that every year will lessen the impression made by their great exemplar. At all events, they need not despair. Mdme. Lucca repeated on this occasion a performance of *Leonora* which is among the best known stock features of the London operatic season. She was evidently suffering from the malady incidental to English spring weather; but her work lacked nothing of force and completeness in a dramatic sense, and on this account alone it deserved all the applause bestowed. The character gives Mdme. Lucca ample opportunities for an exhibition of the impulsive genius which she knows so well how to restrain, and from beginning to end her identification with Leonora kept just below the point where naturalness ends and exaggeration begins. In other words, it was perfect. Owing to Signor Cotogni's illness, M. Faure undertook the part of Alfonso, and did so with a success rarely attained under the same conditions.

His singing, especially of the favourite air (encored) in the third act, was up to the French baritone's high mark; but he excited even greater admiration by means of acting which skilfully combined the haughtiness of a king with the weakness of a man. M. Faure's bearing, when Alfonso is threatened by the emissary of the Church, was worthy of a Spanish monarch, just as his rage, at the climax of the great scene with Fernando, showed how passion can get the better of dignity. The accident of Signor Cotogni's illness has, beyond question, revealed an Alfonso of whom opera-goers must know more. Signor Bagagiolo was an effective Baldassare, as on previous occasions, and the concerted music was given with spirit and effect.

On Tuesday, *La Traviata* took the place of the opera in which Mdle. Albani had been announced to appear. A change was enforced by the illness of the Canadian *prima donna*, and the substitution of Verdi's popular work, with Mdle. Sessi as Violetta, could not fail to give a large amount of satisfaction. About a performance so familiar there is nothing new to say; and—after merely stating that Signor Naudin was the Alfredo, and Signor Caravoglia (Signor Cotogni being still indisposed) the elder Germont—we do all that is necessary by chronicling its complete success.

*Fra Diavolo* was repeated on Thursday night—another success for Mdle. Lucca. This evening the *Traviata* again.

#### A JOURNEY ROUND THE NEW OPERAHOUSE, PARIS.\*

(Concluded from page 218.)

With these thoughts in his mind, Jean Bonhomme, continuing his way in the direction of the Rue Lafayette, stopped complacently opposite the entrance for the public. The flanks of the monument appear to possess more attraction than the other portions for a man who seeks grandeur in simplicity, that being the grandeur suitable to public edifices. Were it not for the series of round dormer-windows, out of which peer busts, which, as if prompted by curiosity, seem to be looking at Posterity passing before them, there would be scarcely anything to criticise. This side pleases more than the opposite one, on which a profusion of ornamentation has been lavished. It is not our intention to analyse the work in all its delicate details. We are simple rough folk, who give an account of our impressions, not as architects or as sculptors, but merely as members of the crowd to whom, we are informed, these marvels of art belong. It being our opinion that what is intended for the public ought to be understood by the latter, and judged by what they feel, we confess, in all humility, that, notwithstanding our favourable sentiments, we were not taken aback, as we have been twenty different times at the sight of a monument, the principal lines of which can be seized by the eye, while the ornamentation, being only complementary, does not engross all our attention. The Beautiful always captivates. It ought not to be intelligible only to special men, to the "men of the building," as they say in French. The crowd does not require to be a judge of such matters in order to feel more or less vividly, and to receive the electric shock. Go to a gratuitous performance at the Opéra or at the Théâtre Français, and see whether the *dilettanti* in blouses are wanting in intelligence; go and see whether it is necessary to underline the grand airs and the fine verses. No; people who do not know a note of music, and who can scarcely read, applaud precisely at the right moment, because they have been hit home. It is the same in architecture. Though our admiration is not as strongly appealed to, as it is by the performance of a play, that which is powerfully grand is manifested in quite as striking a manner.

But let us resume our walk, following Jean Bonhomme, who has arrived before the entrance intended for the Emperor. Great attention was paid to this entrance; it was planned with a keen eye to effect; immense care, the most anxious solicitude, was expended upon it, and yet it is considered only moderately successful; there are too many things at once, and too little judgment. What, for instance, is the meaning of the four ladies placed on each side of the exits from the vestibule? It strikes me I have seen them, for years, supporting very heavy balconies, in various streets of Paris. I think it perfectly natural that the worthy builders should perpetuate eternally the memory of the

\* From the *Moniteur de l'Orphéon*.

energetic woman, who, when alive, allowed stones to be broken on her stomach. I can perfectly understand that, to characterise their reminiscences of her, they should have given her Herculean loads to raise with her outstretched arms; but what necessity was there for snatching these vulgar figures from their ordinary functions and placing them on guard, holding in one hand a palm-branch, which reminds you of the peacocks' feather in vogue among the ladies of the Boulevards, while, with the other, they present a bronze crown to an eagle with nothing to do, as though to gratify its curiosity. Talking of these crowns, we think that a monarch, when he goes to the play, would rather feel inclined to put off the care of public affairs with his sovereign's mantle, than to have metal oak leaves placed upon his forehead, for they certainly cannot be the lightest objects in the world. There is no doubt concerning the taste involved in the sinecure assigned to the young ladies in question; would it not have been better to leave them at their balconies, and to set up in their place two personages, types of Music and of Dancing, one of whom might have appeared to be saying: "Be kind enough to step in!" while the other might have been making a gesture signifying: "Leave serious business for to-morrow."

Sum total; after contemplating the sculpture, the bronzes, and the marble lavished on a single point, Jean Bonhomme resumed his impressions in the following reflection: "The Opera, it has been said, will cost nearly thirty millions of francs. The pavilions, saloons, and boxes set apart for the Emperor, represent about a quarter of the entire expense, that is a little more than twelve millions, a sum which, at compound interest, would double itself in fifteen years. The sovereign goes on an average four times a year to the Grand Opera. Supposing he remains with us twenty years longer, he will get through about eighty representations, which makes his tickets come to about three hundred thousand francs each. Confound it! what delicious things will have to be served up to him for that!"

Time had advanced, and Jean Bonhomme, in consequence of so much looking upwards and downwards, had almost got a stiff neck. Notwithstanding his desire to inspect everything, he was compelled by fatigue to retire, but, as he did so, he cast one last look at the façade, and could not refrain from repeating to himself the remarks already made by a goodly number of persons:

"The temple of music, on assuming a majestic form, required isolation, and an open space for everything that moved around it. Might it not have had in front a sort of square, or plot of ground, with the sides filled with plants? The Church of the Trinity is something pagan in this respect, but, if its mysticism is diminished by flowers and plashing waters, the monument itself gains in sharpness of outline, and elegance. Not so many stones and a little verdure! Gravelled paths deadening all sounds near the building would have united the Pleading with the Agreeable. It was once said of a manager, who in 1848, held the place of a Director in the Post-Office, 'He managed his theatre post, while he treated the Post-Office as a farce.' Might it not be said that we treat churches like theatres, and theatres like churches?"

After these last reflections, Jean Bonhomme retraced his steps to the workshop, with the resolution of returning once more to the new Operahouse, firstly to complete his survey of the external details, and then to attempt to penetrate inside the building, the interior of which, he had been assured, was worthy serious study, and very remarkable on many accounts. P. SABLON.

#### GAIETY THEATRE.

A comic operetta in one act, entitled *The Miller of Millberg*, was produced at a morning performance on Saturday last, under the direction of its composer, Herr Meyer Lutz. The plot bears indications which point to France as its birth-place, being, moreover, hardly so much a plot as a means of bringing together a group of amusing personages. Such story as there is turns upon the loves of Agnes (Miss Loseby) and Margot (Miss Tremaine), who are in the service of a rich miller, Raymond (Mr. Toole). Agnes is adored by her master, and Margot is equally an object of worship to a smart young postboy, Jacques (Miss E. Farren). These are the chief characters; and the chief incident arises from the jealousy of Raymond, who surprises a nobleman's steward, Sebastian (Mr. J. G. Taylor) in the act of proposing to Agnes. Of course, all is set right in the end, and everybody except the steward is made happy; but not before a number of incidents unimaginable in

real life have taken place. But in works of the kind nobody cares for probability so much as for pegs on which to hang attractive songs or concerted pieces. These are plentiful enough from beginning to end of the *Miller of Millberg*, and Herr Lutz has taken care to use well every opportunity so afforded him. His music studiously honours the popular taste by means of themes the style and character, if not the actual notation, of which are already familiar. With scarcely an exception, the melodies are pleasing—just such melodies as a mixed audience would enjoy, and be tempted to hear again. So far, Herr Lutz has made a sacrifice of his undoubted musicianship, regard for which must have prompted him to work in a more independent fashion. But his qualities as a musician are amply asserted by orchestral accompaniments, that lack nothing of the charm a skilful hand can bestow, and that are able to invest trite subjects with a new grace. This feature in the operetta no connoisseur can easily overlook, nor can he fail to derive from it the pleasure due to an artistic achievement. The work was well received, and its chief "numbers" were encored with singular unanimity. Among those so honoured may be named "Through the blinding snow," a very pretty ballad, sung by Miss Loseby, and a spirited duet, *tempo di valse*, in which Miss Farren was associated with Miss Tremaine. All the performers exerted themselves to secure the success of the piece, Mr. Toole keeping the audience in a roar with his peculiar humour; and Miss Farren assuming her most characteristic style with an effect which need not be described. The vocalists already named sang their best, and the chorus and orchestra were sufficiently good. Herr Lutz was "called" after the curtain fell, and much applauded.

#### GIDEON.

(To the Editor of the "Musical World.")

SIR,—I recognise with delight, and hail with acclamation, the new weapon brought from my armoury into the region of criticism by "Idealizer," in his review of Mr. Cusins's *Gideon*. Hitherto arithmetic has been too much neglected by musical composers, critics and executants, and a new era has certainly dawned, now that figures are demonstrated to be a power in musical analysis. By the use of Addition and Subtraction "Idealizer" has searchingly and unerringly dissected the above named composition. The bars of the whole work are enumerated and their allotment into choruses, recitatives, airs and instrumental movements, accurately stated. I trust he will further give the exact numbers of the semibreves, minims, crotchets and quavers used, and calculate also how many times each note of the scale is represented. Then, the argument founded on my tables will be found exhaustive and complete. I foresee many advantages to the musician in the practice of appealing to my science; may he not eventually become conscious of the importance of numbers, and possibly acquire some business habits? At present, I regret to observe he has too often but a hazy notion of the pence table. Would that Ideality oftener referred to figures; but alas! the man that has set up an ideal is "up in a balloon," far away from such mundane matters as simple or compound addition. I proudly confess I am not an idealizer; my unerring science alone guides me. In the study of mankind a few figures enable me to arrive at sound conclusions. To be told that such a man has ten thousand a-year, is enough to give me a perfect insight into his habits, tastes and character; and so is it down the scale of incomes, to a mechanic at one pound and the hind at eight shillings per week; each and all are known to me. Neither do I need the painter's art to depict the grace of woman or the dignity of man; a statement of the exact quantities is far more reliable data. And likewise, when "Idealizer" graphically tells me that in the "Battle chorus," in *Gideon*, "a paradigm of six quavers occurs identically no less than three hundred and sixty-seven times," immediately I have a vivid perception of its character, and without the slightest hesitation form a correct opinion of its merits. What care I to enquire whether Mr. Cusins has given impressions of the confusion and terrors of the battle field, the shouts of the victor, and the wails of the vanquished! Sufficient for me it is to know how often a given paradigm is used in the piece.—I am, Sir, your too much neglected servant,

COCKER.

April 16th, 1872.

COPENHAGEN.—The erection of the new Theatre Royal has been commenced. The building will contain 1,700 stalls.

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**CRYSTAL PALACE CONCERTS.**

**TWENTY-SIXTH SATURDAY CONCERT, APRIL 20th, 1872.**

PROGRAMME.

OVERTURE, "Son and Stranger" ... ..	Mendelssohn.
CANTATA, "Spring's Message"—The CRYSTAL PALACE Choir (First time of performance) ... ..	Gade.
RECIT. AND ARIA, "Hai già vinto," and "Vedrò, morirò s'è più" (Figaro)—Mr. LEWIS THOMAS ... ..	Mozart.
ARIA—Miss JULIA ELTON ... ..	
VIOLONCELLO SOLO—Mons. CHOS St.-ANGE (His first appearance) ... ..	Gottmann.
ROMANCE, "I heard a voice"—Mr. CUMMINGS ... ..	Pinsut.
AIR DES BIJOUX (Faust)—Madame LEMMENS-SHERINGTON ... ..	Gounod.
CHORAL SYMPHONY—Madame LEMMENS-SHERINGTON, Miss JULIA ELTON, Mr. CUMMINGS, Mr. LEWIS THOMAS, and the CRYSTAL PALACE CHOIR ... ..	Beethoven.
CONDUCTOR ... ..	Mr. MANN.

**MARRIAGE.**

On the 16th inst., at All Saints, Norfolk Square, T. ROUSE ERBETTS to ROSE, only daughter of WILLIAM R. SAMS, of Cambridge Terrace, Hyde Park. No cards.

**DEATH.**

On the 12th inst., at 117, St. George's Road, Camberwell, THOMAS H. WILLIAMS, only son of BENJAMIN WILLIAMS, 19, Paternoster Row, aged 37 years.

**NOTICE.**

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, APRIL 20, 1872.

**WILLIAM STERNDALÉ BENNETT.**

A CEREMONIAL took place in St James's Hall yesterday, which constituted a prominent exception to the rule, that "a prophet hath honour save in his own country." We refer to the presentation to Sir William Sterndale Bennett, M.A., D.C.L., Professor of Music at the University of Cambridge, &c., of the names of those among his friends and admirers who have subscribed towards the Scholarship founded in his name and honour, at the Royal Academy of Music. This event was a fitting sequel to the act of Royal favour which placed our first English musician among the titled ones of the land. Such distinctions are not rare now—thanks to the increased value set, in high places, upon those who are eminent in art; but the knighthood of Sir Sterndale Bennett had a peculiar interest. It was felt, not so much that an honour had been conferred upon him, as that the Crown, representing the country, had discharged a manifest obligation, and done something towards "squaring accounts" with one who was its creditor. Naturally, therefore, the event excited a general desire to supplement public by private recognition, and the happy idea was started of at once perpetuating the name of Sir Sterndale Bennett in connection with an institution over which he presides, and doing something towards developing that native talent of which he is so distinguished an example. The notion met with general acceptance; money flowed in liberally; and the result is that a male Scholarship, tenable for two years, and one of less value for females, have been established. Nobody, we feel sure, estimates this result more highly than the Principal of the Royal Academy of Music, and nobody will be prouder of it than Sir Sterndale Bennett. In such testimonials there is good sense enough to place them wholly apart from silver tea-pot expressions of esteem, and marks of regard, which take the form of a portrait in oil, by somebody, R.A. They accomplish, in fact, the desirable feat of "killing two birds with one stone"—honouring the object of honour, and furthering the general weal. Upon yesterday's proceedings, therefore, the most cynical despoiser of the compliments in vogue among men may look with entire satisfaction. They embodied a graceful expression of the esteem in which a distinguished man is held, not by increasing his worldly wealth, but by promoting the art to which he has zealously devoted his life.

Of Sir Sterndale Bennett himself much more might be said than we have space to say, were it necessary to sound his praises. By those who know the works bearing his name no laudation can be thought in excess of merit; and even those who know them only in a casual manner, sufficiently appreciate Sir Sterndale's high position and the service he has done by sustaining our national reputation in the highest walks of his art. To the service so rendered the object of yesterday's "ovation" is now adding a topstone, by labouring earnestly and successfully for the furtherance of musical education. Of all his distinctions we believe that Sir



Sterndale Bennett prizes most the position he holds in connection with the Royal Academy; and we have sufficient faith in him to anticipate for the institution a more and more prosperous future. Himself a son of the musical Alma Mater in Tenterden Street, there is fitness in the work to which he is devoted, and a special fitness in the good done to her as a medium of paying honour to him.

### CONCERTS VARIOUS.

MR. WILLIAM CARTER'S cantata, *Placida*, was performed at a morning concert at the Royal Albert Hall, with Madame Lemmens-Sherrington, Madame Patey, Messrs. W. H. Cummings, Henry Guy, Thomas Distin and Chaplin Henry as solo vocalists, assisted by a choir of one thousand voices. Mr. George Carter, as on former occasions, had to repeat the "Solemn March" for organ solo. The other pieces were M. Gounod's "Gallia," Mendelssohn's "Be thou faithful unto death" (*St. Paul*); a new anthem by Dr. G. M. Garrett, "Just judge of Heaven"; Mozart's Fantasia for the piano in C minor (played by Mr. W. Carter), the duet from Handel's *Israel in Egypt*; "The Lord is a man of war," and "Ave Maria" by C. Oberthur; the air, "Then shall the righteous," from Mendelssohn's *Elijah*; and the "Hallelujah Chorus," from Handel's *Messiah*. The hall was well filled in every part, and the acknowledgments were loud and numerous, but the concert was decidedly too long.

THE St. John's Wood Society of Musicians gave a concert on Saturday last, in the Store Street Hall, which was filled to overflowing. Amongst other attractive pieces was Sir Julius Benedict's favourite "Hymn to Faith," the solos being sung by Miss A. Dwight and Mr. C. Bell, and the choral portion by the members, under the direction of Mr. L. Cottell. Some concerted pieces by Bishop, Shield, &c., were also sung by the members of the choir, and gave equal satisfaction. Several pianoforte solos and songs were played and sung. Miss B. Crichton, by her admirable singing of Wallace's "Song of May," gained an encore, as did also Mr. Alfred Bennett, for Blumenthal's song, "The Message," but he gave in lieu of it Ascher's "Alice, where art thou?" Miss Josephine O. Kelly, in a song by Sullivan, and a new ballad, "The Beacon," gained the sympathies of the audience. Messrs. L. Cottell and Carl Weber were the accompanists.

SACRED HARMONIC SOCIETY.—Costa's oratorio, *Eli*, is selected for performance at the next concert (the last in Exeter Hall this season), which is fixed for Friday evening next, 26th instant. The increasing and widely-extended popularity of this work is shown by the recent highly successful performances of it at Nottingham and Dundee, as well as by former ones at Birmingham, Bradford, Liverpool, Manchester, Norwich, Dublin, &c. The singers will be Madame Lemmens Sherrington, Madame Patey, Mr. Vernon Rigby, and Signor Felli, with the Society's band and chorus of 700 performers. The Composer will direct the performance.

VIENNA.—The following little episode has just occurred at the Imperial Opera-house. In Lorzing's *Waffenschmied*, there is a scene where Count Liebenau, Herr Neumann, has to kiss Irmentraut, Mdle. Gindele. The kissing cannot be omitted, because, in the two following scenes, the conversation is continually turning upon it. After Irmentraut has commanded the Count to kiss first her right, and then her left hand, she winds up by saying: "And now the lips." Full, probably, of his part, Herr Neumann, in reply to this challenge, gave Mdle. Gindele, at the first performance, the kiss specified in the stage directions. The lady was so incensed, that she complained to the management. Everything like argument to the effect that the person on the stage was Irmentraut and not Mdle. Gindele proved perfectly unavailing. She declared she felt insulted in her honour as a woman, and that if she could not obtain reparation from the management, she would seek it from the law. Several days elapsed, and the affair was a fruitful topic of conversation. At length, the *Waffenschmied* was again put up. All the initiated were very curious to know how the kiss-scene would go off. After Count Liebenau had kissed Irmentraut's right and left hand, the lady said: "There; I will not trouble you for the kiss on the lips." Herr Neumann hereupon quickly replied: "Thank Heaven that I have not to kiss that fright." Mdle. Gindele became so excited that she had to be carried in a fainting state to her room. She has again complained to the management. Stage-jurists are deeply interested in the matter, for they want to know whether a kiss given in character to a lady on the stage can be regarded as an insult to the fair recipient.

### OUR CONTEMPORARIES.

#### LUCCA AS VALENTINA.

The *Daily Telegraph*, of April 15, speaks in the following terms Mdle. Pauline Lucca's recent performance in the *Huguenots*:—

"Between *Les Huguenots*, as represented on the Anglo-Italian stage, and as we find it in Meyerbeer's score, there is a wide difference. Yet even when maimed, the work is great and elaborate—so great and so elaborate that it may be doubted whether the conditions of opera in England permit an entirely adequate performance. At any rate, such a thing is the exception rather than the rule, and there was no reason for surprise at the shortcomings noticeable on Thursday last, when Meyerbeer's *chef d'œuvre* was revived for the appearance of Madame Lucca as Valentina, and for the *début* of Signor Nicolini as Raoul. Those shortcomings, it is fair to say, were wholly attributable to insufficient rehearsal, and in no sense to the carelessness or unskillfulness of the performers. Longer preparation would have given both chorus and orchestra the unity and refinement in which each was lacking. Something, however, must be paid for the high pressure at which our brief opera season's work is done; and, having quantity, it would be absurd to insist also upon an impossible quality. The chief parts were thoroughly well sustained, Madame Lucca distinguishing herself above all as Valentina. So often has she played the part, always to the satisfaction of those who know what is required of the artist, that we are entitled to consider as superfluous any details of her performance. We will not, however, pass over in silence an effort of such rare ability, and one so decisive of the fact that Madame Lucca is greater than ever in those characters which, like Valentina, appeal to her strong dramatic instincts. On no previous occasion did she do the part or herself more thorough justice than on Thursday, especially in the act which culminates with the stupendous duet for Valentina and Raoul. Madame Lucca had met every requirement of foregoing situations with admirable ease and skill; her assumption of insulted dignity, when Raoul refuses the hand of Valentina, being most effective. But the German *prima donna* was absolutely great in the conspiracy scene and the subsequent duet. Throughout the former, Valentina has little to say, but Madame Lucca made her say much by means of the eloquence of gesture. Horror as the nature of the plot revealed itself; anxiety, when Nevers is asked to co-operate; exultation, when the chivalric nobleman breaks his sword, scorn to do assassin's work; and despair, when the whole significance of the position becomes apparent:—these feelings were expressed by means never exaggerated, but always natural and to the purpose. Not less merit appeared in Valentina's passionate interview with Raoul. Mdme. Lucca then gave full scope to the 'dramatic instinct' which is hers in a rare degree, and it secured for her, and for the representation, a success not unworthy of comparison with the greatest ever achieved under the same circumstances. Acting less unaffected, and more endowed with the force of nature when nature has been improved by art, the lyric stage rarely presents. Nor was Madame Lucca's triumph due to dramatic skill alone. We may cite as examples of effective singing her share in the *larghetto* of the duet with Marcel, and in the beautiful *andante amoroso* of that with Raoul. These were vocal successes fairly representative of others which it would be easy to name. Two 'calls' at the close of the great act, and frequent hearty applause, showed the gratification of a full house with Madame Lucca's performance."

HANOVER.—The great attraction at the last Subscription Concert was decidedly Herr Joachim. He played among other things, as only he can play, Beethoven's Concerto, with his own cadences; the recitative and adagio from the Sixth Violin Concerto by Spohr; Sarabande and Tambourin, by Leclerc; and three Hungarian Dances, by Brahms. The orchestra performed Beethoven's C minor Symphony, and Niels Gade's overture, "Im Hochlande." Mdle. von Lutterotti was the vocalist.

MEININGEN.—The Duke has conferred the Cross of Merit, affiliated to the Ducal Order of the House of Ernst, on Herr Emil Böhner, *Capellmeister*, who received, also, the gold medal affiliated to the same order; on Herr Friedhold Fleischhauer, to whom was further presented the diploma of a chamber-virtuoso; and on Herr Leopold Grützmaier. The Duke has likewise augmented the salaries of the members of his band from ten to fifteen per cent.

PESTH.—After the conclusion of Herr Richter's sixth concert, some two hundred persons of both sexes, mostly artists, musicians, and lovers of music, assembled in the grand hall of the Hungarian Hotel, where they sat down to supper. Herr Richter, who had not the slightest suspicion of what was in store for him, was brought in quite accidentally as it seemed by some intimate friends. On his entrance he was received by a chorus of the *Öfner Dalarda*, under the direction of Herr Knable. A valuable conducting-stick was then presented him in the name of a number of his admirers. In returning thanks for this totally unexpected present, Herr Richter promised he would never use it except for the benefit and advancement of art.

STOCKHOLM.—Professor van Boom, one of the leading musicians here died a short time since.

## PROVINCIAL.

LIVERPOOL.—We take the following from the *Liverpool Daily Post* of April 3:—

"Last night a private party numbering some hundreds witnessed the first performance of a new comic operetta by Mr. J. B. Cooper. The piece is entitled *Juanita; or, a Night in Seville*, and is one of the prettiest little musical works with which it has been our privilege to make acquaintance. There are two acts—the first of which is spent in explaining the knot, and the second in untying it. Mr. Cooper has introduced each of the characters favourably with a telling song in the first act, and they work out the dénouement in the second act with some very bright concerted music; the comic and musical interest rising together in the happiest manner. The operetta was very successfully cast. Mr. Cooper himself, in excellent voice and with no little dramatic force and humour, played the accepted lover of the heroine, at whose bidding he assumes the habiliments of an old woman and accompanies her as a duenna to a masked ball, which she attends in order to shame a pertinacious suitor by confronting him with his wife. This gay gentleman was represented by Mr. H. C. Harrison, who is possessed of a beautiful tenor voice, and uses it with great judgment and taste. The lady whom he persecutes, Juanita, found a delightful impersonator in Miss Kate Brand, who made such a pleasant impression in the operetta produced by Mr. Cooper at one of Mrs. Scarisbrick's annual concerts. Juanita's friend, Inez, was played with much modesty by Miss Ryder, who, though not possessing the *opomb* of Miss Brand, is a well taught singer. Mr. Drielsma and Mr. S. B. Cooper efficiently filled minor parts. The libretto is written by Mr. J. B. Cooper and Mr. J. Rockcliffe, and fully sustains the proper level of comic operatic interest. To Mr. Cooper, in his joint capacity of composer and librettist, is no doubt to be attributed several examples in which by sudden comic turns great piquancy is given to passages in the concerted music where a droll effect is least expected."

CHICHESTER.—The *Sussex Express* of April 13, said:—

"The Chichester Choral Society gave a concert at the Assembly Rooms, on the evening of Tuesday last. The programme opened with the overture to *Zampa*, given by a small but efficient orchestra. This was followed by the glee and chorus, 'Stay, prithee stay' (Bishop), and the first part was concluded by our popular local tenor (Mr. Arthur Wright) rendering Arthur Sullivan's 'Once again' in his best style. The second part of the programme consisted of *Acis and Galatea*, in which the principal parts were sustained by Miss Alice Williams, a lady from Brighton, possessing a rich soprano voice; and Mr. Selwyn Graham, from Exeter Hall, an exceedingly pleasing tenor. Mr. W. R. Young (alto), lay vicar of Chichester Cathedral, took the part of Damon; and through the inability of Mr. F. Fisher to sing, owing to a cold, Mr. Burrows (bass), also of the Cathedral choir, came forward at the eleventh hour as Polyphemus, and sustained the part most admirably. The instrumentalists were:—Solo violin, Mr. T. Lacy (Brighton); second violin, Mr. Lloyd (Brighton Theatre); contra basso, Mr. G. Lacey (Brighton); clarinet, Mr. Davis (Brighton); cornet, Mr. Blackman (Arundel); harmonium, Miss Crunden (Oving); and solo pianoforte, Mr. J. W. Pillow (Chichester). The choruses were admirably rendered by about fifty members of the society, and the whole entertainment was conducted by Mr. William Dean, the well known alto of the Cathedral choir, who seems so successful in training choral societies at Chichester, Pulborough, and other places in West Sussex."

BELFAST.—From a local journal we glean as follows:—

"Lord Massereene's concert in aid of the General Hospital came off in the Ulster Hall. It had been looked forward to with much interest, both on account of the rank and known musical talent of the performers, and on account of the charity to which its proceeds were to be devoted. The artists were—Viscount Massereene and Ferrard, Viscountess Massereene, Hon. S. Skeffington, Hon. R. Skeffington, Miss Foote, Herr Ernst Stöger, Mr. Clinton, Mr. Benson, Mr. Williams, and Lord Massereene's private band. Lord Massereene was the chief of this accomplished *troupe*; and the manner in which he conducted gave the utmost satisfaction, since he showed not only the necessary musical knowledge, but all the tact and composure requisite for the due performance of his difficult and delicate duty. Miss Foote, in the air, 'Peacefully Slumber,' displayed a sweet and sympathetic voice. The Hon. R. Skeffington played the violoncello *obligato* part and Herr Ernst Stöger the pianoforte. The solo executed by Herr Ernst Stöger ('Novelletto') was a rare exhibition of dexterity. The trio, in G major, by Viscountess Massereene and the Hon. S. and R. Skeffington, was much enjoyed, and the noble performers were loudly applauded. Mr. Benson has a voice of considerable compass, and can use it to advantage. 'The last rose of Summer' (Air Varie), on the clarinet, by Mr. Clinton, was heartily applauded. The concert terminated with the performance of 'God save the Queen,' by the private band of Lord Massereene."

WESTERHAM.—We abridge the following from a report which appeared in the *Sussex Express* of Saturday last:—

"About twelve months ago, when it was made known to the Festival Choral Society of Birmingham, which numbers nearly 300 members, that B. Williams, of Paternoster Row, was about to publish a new oratorio, by Mr. Francis Howell, viz., *The Land of Promise*; immediately, every member—including Mr. Stockley, the able conductor, when Mr. Howell's *Captivity* was performed in that city—put their names down as subscribers. Mr. Howell had not the assistance of eminent professional vocalists in the public hall of this town on Tuesday evening last, but his well-trained orchestra, nearly one hundred strong, assisted by several well known musical amateurs—were amply sufficient under his able direction to stamp this last work of his as one of rare and sterling merit. The journeyings of Moses and the Israelites for 40 long years in the wilderness, undoubtedly affords a grand subject for picturesque orchestration, which Mr. Howell has, in our opinion, fully realised by his skilful portrayal of the leading scenes therein so that the merest tyro can hardly fail to appreciate the author's conception. The subject of the oratorio has been classified under the following heads. 1.—The declaration of God's Covenant with Abraham Isaac, and Jacob. 2.—The promise to bring the children of Israel into the land of Canaan. 3.—The wonderful provision for them in the Wilderness. 4.—Their murmurings against Moses. 5.—The striking of the Rock. 6.—The communications from Mount Sinai. 7.—The displeasure of the Lord at the rebellion of the people. 8.—Moses's intercessory prayer. 9.—He is permitted only to view the land of promise. 10.—The passage through Jordan. 11.—Description of the fertility of the land. 12.—The heavenly Canaan pictured, and general declaration of the majesty and power of God. The oratorio contains six solos, with preparatory recitatives, and they were rendered with great good taste and expression. The bass parts were allotted to Mr. Randall (Oxted), Mr. J. Liley (Westerham), and Mr. Jones Williams; the tenor to Mr. Berry (Brasted), Mr. C. Master (Oxted), the latter obtaining a well merited encore; the soprano to Miss Meek (Godstone), and Miss Charlotte Warde (Squerries Lodge). An encore was demanded of the beautiful air 'For he shall go over before this people' and they shall inherit the land which thou shalt see," and Miss Meek obligingly repeated it. The trio, 'There remaineth a rest to the people of God; they shall hunger no more, neither thirst any more,' was exceedingly well sung by Miss B. Lockyer (soprano), Mr. Fogden (tenor), and Mr. Jones Williams (bass), and was so much admired that it had to be repeated. The six choruses were sung with great spirit, and to the evident enjoyment of the singers as well as the audience, these grand part compositions, amply displaying the careful training the members of the orchestra had received at the hands of our talented conductor, who must have spared no pains to have got his subordinates into such a high state of perfection. At the conclusion of the oratorio, the audience demonstrated their approval by giving Mr. Howell several rounds of applause, which he, in his quiet, unassuming way, acknowledged. We take this opportunity of giving expression to the very general wish that Mr. Howell will not rest too long on his laurels, but that he will, at an early opportunity, afford them the pleasure of listening to his first great work, *The Captivity*."

CARDIFF.—In the *Western Mail*, we find a long account of a concert given in aid of the Roath New National Schools, by Mr. Walter Scott, the organist of Roath Church, from which we extract the following:—

"The performance was under the patronage of Lord Tredegar and the High Sheriff of Glamorganshire. The list of artists comprised Madame Lemmens-Sherrington, Mdle. José Sherrington, and Mr. Nelson Varley as vocalists; the pianist was Mr. Parker, Mr. Scott the violinist, and an excellent instrumental trio was completed by the celebrated M. Pague as violoncelist. Mr. Scott also displayed the versatility of his musical accomplishments by appearing as a solo pianist, and as a vocalist. The reputation of Madame Lemmens-Sherrington as an accomplished and tasteful singer has been so long established with the British public that a detailed criticism of her performance is unnecessary. Mdle. José Sherrington created a very favourable impression in the 'Serenade to Helena,' which was more than confirmed by her share in the 'Sul' aria.' Mr. Nelson Varley is a tenor in whose case the epithet of 'rising' is appropriate. The pieces he chose were remarkable as affording an opportunity of judging of his abilities in the treatment of very different styles of musical composition. Nothing in the concert was more successful nor deserving of approbation in its way than the fantasia on *Don Giovanni*, played as a violoncello solo by M. Pague, and we were glad that the audience showed a marked appreciation of its excellence. The two grand trios for piano, violin, and violoncello, by Beethoven and Mendelssohn respectively, played by Messrs. Parker, Scott, and Pague, showed a scholarly intelligence exceedingly creditable to all three gentlemen. Pianoforte solos were also given by Messrs. Scott and Parker, and the former gentleman also sang in a very tasteful manner Sullivan's 'Once Again.'"



LANCASTER.—The local *Observer* prints the following:—

"Handel's *Samson* was performed at the Music Hall on Monday before a crowded audience. To the skilful attention of Mr. Dean, the conductor on the occasion, much was due, and we learn with pleasure that the ladies of the Choral Society have presented him with a handsome ivory baton, mounted with gold. The following is the inscription upon it: 'Presented to F. Dean, Esq., by the ladies of the Lancaster Choral Society, as an acknowledgment of his kind services on their behalf.' Accompanying the baton was also presented to Mr. Dean a richly bound copy of *Samson*. The part of *Samson* was taken by Mr. Arthur Byron, and was well sustained. Mr. Byron seemed to make a good impression on the audience. He was particularly happy in the air 'Total eclipse,' in the first part of the oratorio, and in the duet 'Go, baffled coward, go.' Mr. Winn took the characters of Manoah and Harapha, and gave unmingled pleasure to the audience; indeed in the whole of his parts he was admirable. We are almost afraid to attempt a criticism on so well known and popular a vocalist as Madame Rudersdorff, whose knowledge of vocal music is almost unsurpassed. She filled the parts of Dalila, of the Israelitish Woman, and of the Philistine Woman, and her conception of the characters and music was perfect. The way in which the striking climax at the end of the oratorio was rendered by her was something amazing. Miss Fairman, whom we do not remember to have heard before, was Micah. Her voice was pleasing and sweet. Under Mr. Seymour's able leadership, the band performed its part with the utmost satisfaction."

### MUSIC OF THE FUTURE.

(To the Editor of the "Daily News.")

SIR,—May I be allowed to tender a few words in answer to the remarks which I read in your columns recently respecting my paper on Richard Wagner in the *Fortnightly Review*? It is far from my wish to enter into any kind of controversy about the value of the "music of the future" in general, or about the originality of what I think to be its fundamental idea. I know very well that what is generally called a "new idea" is never invented by a single individual. Its compounds have been singly hovering in the air, as it were, felt and known by the many, either in the form of a doctrine of the learned, or even in that of a popular truism. Still it remains the task of genius to develop its *disjecta membra* into an organic whole; and, if the idea is of an artistic kind, to prove its vitality by an act of creation. In this sense, and in this sense only, I claimed for Wagner the honour or dishonour (whichever it may be) of having urged theoretically, and shown by his creative productions, the necessity of a poetical basis of music. The meaning of the word "poetical" in such combination, differs essentially from the sense in which the word is generally used, and this *nuance*, perhaps not sufficiently explained by me, has, I think, given rise to some misapprehension in your article. By "poetical," I mean only the original passionate impulse which every artist must feel, and which he tries to embody in his work, be it by means of articulate words, sounds, or colours. In this sense every artist must be first a poet, and without such a fundamental conception, poetry proper will degenerate into mere rhyming, painting into the worst kind of meaningless *genre*, and music into a shallow display of sound, or "Musikmacherei," as the Germans appropriately call it. Of this original impulse music had lost hold for a long time, chiefly owing to the destructive influence of the Italian operatic stage of the last century. Even in great composers like Mozart or Haydn the poetical idea was encumbered by the strict forms of absolute music. My meaning is, to be quite explicit, that they would conceive a melody, perhaps, full of sentiment, and certainly full of beauty of sound and develop it exclusively with a view to displaying such beauties. It was Beethoven who first distinctly felt, and Wagner who first expressed in words, the necessity of a previous "poetical" impulse to which the forms of music proper would have to yield. The unimpaired vitality of pure instrumental music, on these grounds, is of course obvious, it being altogether a secondary consideration whether the "poetical basis" be expressed in words or not. Much less is the possibility of poetry as a separate art denied by the above theory. Still it is equally true that where a thorough blending of words and music is effected, and most of all in the drama, the very essence of which is passionate impulse, the common effort of both arts will be of a higher kind than is ever attainable by either in its individual sphere. Both have to resign some of their peculiarities, but both gain new strength and beauty in their supreme surrender. They are not, to adopt the equestrian simile of your contributor, "two riders on the same horse, where one or the other must ride behind," but rather like two noble steeds drawing with double force and swiftness the fiery chariots of divine pathos.—I am, Sir, yours truly.

F. HUFFER.

Miss Brush, an American singer, is making a clean sweep of opera in Italy.—*Dexter Smith's*.

### THE PAREPA-ROSA ITALIAN COMPANY.

(From the "New York Herald," April 2nd.)

The 1st of April, 1872, will be long remembered by the operatic public of New York as one of the remarkable occasions in the history of Italian opera in this country—the strongest combination of lyric talent that has appeared since the famous *Havanna troupe* drew within the walls of the Academy of Music an audience of overwhelming proportions, and the receipts were considerably over nine thousand dollars. The apathetic nature of an Academy audience is well known, and nothing short of an extraordinary event could call forth the wild enthusiasm with which the principal artists were greeted last night. Madame Parepa-Rosa, Miss Adelaide Phillip, Herr Wachtel and Mr. Santley appeared in the well-worn *Trovalore* with a magnificent chorus and orchestra, one hundred and twenty strong, and the performance in general was of such a nature that the old, familiar music seemed as fresh and novel as if it had been given for the first time. The result of such a daring, experiment on the part of the management—daring in view of the enormous expense consequent on bringing such a combination together—proved the correctness of our constant assertion that the New York public will support first class opera, no matter what it costs. An *impresario* need not feel any apprehension of failure, if he only secure the best talent, and we are of opinion that a company like that which is heard in the summer at either of the London opera houses, great though the cost may be, can be presented at our Academy for an entire season with the best financial results. Parimony in management has been ever the bane of opera here. A *prima donna* or a tenor of fame has been thought, heretofore, a sufficient attraction, and the *ensemble* has had to look out for itself. We trust that the example which Mr. Rosa has shown in presenting an opera complete in every sense of the word will not be lost upon future managers of Italian opera. Certainly the public has shown a desire to assist the lyric drama when thus presented, and any failures in the future, as in the past, must necessarily be placed to the account of the management.

### HEARING FOR THE DEAF.

(To the Editor of the "Musical World.")

SIR,—The beautiful structure now approaching completion, near the western extremity of Oxford Street, intended as a place of worship for the deaf and dumb, I cannot help regarding with a feeling of satisfaction, not unmingled, however, with a degree of sadness. What can be so affecting as the contemplation of the loss of all means of conversation with one's fellow mortals?—and, on the other hand, what more consolatory than that such a loss, otherwise insupportable, has, by the philanthropic employment of ameliorative measures, been to such an extent remedied that the deaf and dumb are soon to have a church of their own, in the heart of this busy metropolis, where they can receive "religious instruction" in their own "finger and sign" language? Step by step these poor mutes have been brought, by the means of skilful and kind teachers, until they can be intelligibly addressed by mere motion, when assembled together, comprehending readily every word made known to them through the hands of their pastor. We learn from reports of their meetings, for instruction and recreation, that this class of persons is composed for the most part of intelligent and cheerful-minded people, who are quick to appreciate each other's meaning in their intercourse with the limited circle of their acquaintance who understand their language, and grateful towards those who assist them in making further conquests over the obstacles placed in the way of their interchange of thought and feeling with the world at large. Knowing, as we all do, that the ear is not the only aperture to the organ of learning, it has long been my desire to suggest the plan of ascertaining, in each individual case, to what extent the malady, often congenital, exists in the patient; with the view of supplying a means of hearing to such as may be susceptible of the influence of sound through another channel. Partly from a not ill-grounded fear that I might be treading upon ground scarcely becoming in one not skilled in anatomical science, I have forborne to mention my views on this subject. The prospect of, even were it but in a slight degree, the proposal being found useful, ought to be more than a balance for any want of confidence, on the ground of imperfection in the general plan or want of clearness in setting forth the practical details. Where good might possibly result diffidence would be wrong.

"When the drum of the ear will not report to the nerve, or



the nerve to the brain, a person is deaf." That is the way the case is stated. Now if the nerve is not destroyed, but only the drum, sound may be conveyed by means of a stick or rod of wood or of iron proceeding from the vibratory (or sound-making object) to the bones of the chest or the head; better still, by the teeth. The plan I would recommend to be tried in each case is this:—Let a plate of steel be attached to the rim of the sounding-board of a pianoforte; from this plate let there be a rod fitting into a small socket at one end, the other being supplied with a crescent-shaped steel bit, to fit the front of the deaf person's mouth. If he keep his lips quite clear, and press the steel bit gently against his teeth, or bite it between them, he will, if the nerve is not hopelessly destroyed, be able to hear the tones of the pianoforte more or less clearly, and thus, in a measure, to enjoy the solace and even the pleasure of music. The plan could be so carried out that a complete language of tones could be adapted similar to the electric telegraph alphabet, so that language could be accurately and speedily conveyed by this mode. If many rods were constructed, branching off from one main artery, and care were taken that non-conducting material prevented contact of the ramifications of the rods, the tones could be definitely conveyed for a long distance. How far, or within what limit, or how powerful the sensation within a prescribed radius, it would take more time and money than I have at present at my disposal, correctly or even approximately, to ascertain. Experiments would also be necessary with the sufferers individually, in order that they might be classed or ranked in proportion to the depth or extent of their deprivation. Should such experiments as I have but faintly suggested lead to as fair a prospect of a favourable result as those I have seen tried with some particular persons, it would be easy to fit up an apartment with rods rising from the floor, or depending from the ceiling, communicating with instruments of the fiddle kind as well as the pianoforte, and some of the very best music thus enjoyed by many who have been for years deprived of the sense of hearing. Should these remarks lead but to one case in which it was found the patient could hear music in the way I have here indicated, this letter will not have been written by me, nor inserted by you in your valuable paper, in vain. If any should desire to make further experiments, I should be happy to receive communications on the subject, that they may be embodied in a more practical form and receive yet more publicity.—I have the honour to be, Sir, your most obedient humble servant,

GEORGE TOLHURST.

28, Waterford Terrace, S. W., 1872.

#### WAIFS.

Song of the humble bee—"Hum, sweet hum."

To relieve a cold in the head—Blow the organ.

An Atlanta paper calls Parepa "the magnificent and motherly nightingale."

A man called his pig "Maude" because it was continually coming into the garden.

A country newspaper, speaking of a blind fiddler, says, "although he can't see he can saw."

What kind of a drum is that which is always best when it cannot be beaten?—A conundrum.

The young lady singer who thought she could make her voice clear by straining it, made a great mistake.

Mr. Fr. Schott, music publisher of Mayence, is building model houses to provide cheap dwellings for his engravers and printers, &c.

The latest compliment to Parepa-Rosa's wonderful vocal power is that in which she is alluded to as "that magnificent, creamy sea of melody."

A Western journal offers this inducement: "All subscribers paying in advance will be entitled to a first-class obituary notice in case of death."

A minstrel travelling through Maine sings "Home sweet home" so effectively that most of the audience get up and go home before he concludes the first verse.

A Western man at a "praise meeting" said, somewhat enviously, "Brother Lawson can sing better than I can, but by the grace of Heaven I can fiddle his shirt off."

A Western manager, when he wants to draw a full house, prints the following lines on his programme:—"This piece does not possess one particle of literary merit." That crowds the house.

C. Oberthur's *Masses, St. Philip di Neri*, for solos, choir, and organ, was performed during Easter week at Ratishon (Bavaria), and met with so much success that it is shortly to be repeated.

The New York papers are going into raptures over the voice of Miss Emma Abbot, a newly discovered star in the musical firmament. Kellogg and Nilsson are described as rushing frantically to embrace her.

Mr. C. J. Bishenden requests us to state that, at the earnest wish of his friends and pupils, and having many important engagements in England, he has finally decided not to go to America as was previously announced in his "Memoir."

Mr. R. T. Gibbons (Organist and Choirmaster of All Saints Church, Benhillton, Sutton, and pupil of Sir George Elvey, Mus. Doc.) has been appointed Organist and Choirmaster of St. Jude's, Chelsea, and Organist of the Royal Polytechnic Institution.

A correspondent from Vienna writes as follows:—

"Mlle. Adeline Patti has been earning fresh laurels in Vienna, at the Theater an der Wien. She produced a great sensation as Lucia, especially in the mad scene, after which her admirers grew perfectly frantic."

In noticing the above performance, the *Montags-Revue*, of the 24th March, says:—

"The direction of Merelli's operatic company, which we cannot too warmly advise the public to go and hear, is confided to Signor Ardit, inventor of 'Il Baccio.' The reader might conclude from this inventorship that the Italian maestro direttore was a trivial personage, whereas he is really a thorough musician. With the orchestra of the Theater an der Wien, Signor Ardit has worked absolute wonders, and we are really and truly unable to recognise it as the same. Strings and wind rivalled each other in playing with a purity of ensemble, and a softness of tone unusual in this locality. Signor Ardit has the violin figure in the second act executed much more elegantly in the orchestra than it is sung on the stage. But even this produced no hitch."

A Providence critic says of Wachtel's voice:—"It wants the seduction of Lafrance, the luscious light of Mario, the final polish of Capoul, the silvery sheen of Brignoli; but in exalted nobility of sound, in universal dominance, in an upsoaring and expanding—fitting fields of upper air—he overtops them all, and leaves straining competition behind."

THE ORATORIO CONCERTS.—The last Subscription Concert of the present series is announced for Wednesday next, the 24th inst., when Mendelssohn's *St. Paul* is to be performed, the principal artists, being Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Sims Reeves, Mr. Whitney, Mr. Nordblom, Mr. Holland and Mr. Pyatt; Mr. Barnby conducting as usual.

The monster iron clad international musical festival at Boston, with 2,000 instruments and 20,000 voices, will commence on the 17th of June next. Seats in Bienville Square, Mobile, free; Central Park, New York, is objectionable, as being too close to the orchestra. One of the instruments is to be a 35-ton Krupp steel gun, to be fired on the Common, all the trees of which will be festooned with gongs.—*Mobile Register*.

The last evening of the old year could not have been more worthily kept than by a performance of Mozart's *Don Juan*, in which Mlle. Lucca re-appeared as Zerlina. We need say nothing more about this artistic creation than that Mlle. Lucca was the object of the most flattering marks of approbation. Though it was only the day previous that she completed her long journey, she was in good voice and excellent humour.—*Berlin Zeit.*

Everything that can possibly happen to a fiddler happens to Mr. Ole Bull. Being in the Clinton House, Iowa City, Iowa, a few nights since, when that tavern was burned, Mr. Bull is reported to have escaped from the flames in his night-clothes, with his fiddle affectionately carried under his arm—a scene for a historical painter the best of the kind since that of Æneas carrying his venerable papa away from the flames of consuming Troy. Of course, the classical reader will be inevitably reminded by this accident of Mr. Bull's eminent predecessor, Nero Imperator, scraping out his great Conflagration Concerto. Probably this was the most natural *con fuoco* movement ever executed by Mr. Bull; and we suppose that he will utilize it in crotchets and semi-breves, and will give us a piece which, in its way, will be quite as moving a thing as the artist's great War Polacca; for the ringing of bells, the shouts of the waiters, the screams of the chambermaids, and the swearing of the firemen, all imitated upon one string of the very fiddle which came so near being burned, will furnish a sonata which Mr. Gilmore will be glad to have for his Jubilee. One of the sweetest and tenderest ideas suggested by Mr. Bull's rescue of his fiddle is that in the absence of Mrs. Bull he sleeps with his dear Oremona; and so the new composition may open with a lullaby, deepen into a hurricane, and end as God pleases.—*American Paper*.

The members of the Prussian Royal family are inveterate opera goers. Every night some—and frequently all—of the members of the Emperor's family are there; and as for Kaiser Wilhelm himself, he is, perhaps, the most regular operavisor in the whole Empire. In the intervals between the acts he invariably retires from his box and the public gaze to converse with some one of the leading members of the opera company, at the little window behind the scenes, and just above the door which leads from the royal box to the stage. When we last saw him there—not long ago—he was carrying on what appeared to be a very sparkling conversation with Mdlle. Grossi—the most beautiful, and one of the most popular of the *prima donnas* here—and the old gentleman seemed to be as gay and animated as though those fifty additional years had not existed, and he was merely a sparkling youth of 24. Of course, all this *l'été-à-tête-ing* is not seen by the audience.

A movement is in progress to instruct the school teachers of London in the Tonic Sol-fa method. The Tonic Sol-fa Association has taken upon itself this work with much promptitude. At their request Mr Curwen has written a letter which will be sent to everyone of the certificated masters and mistresses of the metropolis, and also to the teachers of private schools—about 1,500 in all. The letter invites to a school Teacher's Conference at 165, Aldersgate Street, on 20th inst., at 6 p.m. A demonstration of the method will be given, and free discussion on it will be invited. Mr. Evans, who has conducted teachers' classes for several successive seasons with great success under the Tonic Sol-fa Association, will open a new class immediately after the Conference, to meet on Friday evenings at some place to be announced. Pupil teachers are informed that they can obtain free tickets for the nearest recognised Tonic Sol-fa class by applying to Mr. Sarll. Annexed to the circular are the same reports which were sent to the members of School Boards. A good meeting is expected.

Oliver Wendell Holmes has the following to say in reference to music—"I don't like your chopped music any way. That woman—she had more sense in her little finger than forty medical societies—Florence Nightingale—says that the music you *pour* out is good for sick folks, and the music you *pound* out isn't. Not that exactly, but something like it. I have been to hear some music pounding. It was a young woman, with as many white muslin flounces round her as the planet Saturn has rings, that did it. She gave the music stool a twirl or two, and fluffed down on it like a whirl of soapuds in a hand basin. Then she pushed off her cuffs as if she was going to fight for the champion's belt. Then she worked her wrists and her hands, to limber 'em. I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard, from the growling end to the little squeaky one. Then those two hands of hers made a jump at the keys, as if they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl, as if its tail had been trod on. Dead stop—so still you could hear your hair growing. Then another jump, and another howl, as if the piano had two tails, and you had trod on both of 'em at once, and then a grand clatter and scramble, and string of jumps, up and down, back and forward, one hand over the other, like a stampede of rats and mice more than anything I call music. I like to hear a woman sing, and I like to hear a fiddle sing, but these noises they hammer out of their wood and ivory anvils—don't talk to me, I know the difference between a bullfrog and a woodthrush." [Doubt if you do.—A. S. S.]

Mr. John Thomas, the eminent harpist, has just received the appointment of harpist to her Majesty. Mr. Thomas received his musical education at the Royal Academy of Music, where he studied the harp under Mr. J. Balsir Chatterton, and composition under Mr. Cipriani Potter. His compositions for the harp are very numerous, as well as his vocal and orchestral works, notably his cantatas, *Llewelyn* and *The Bride of Neath Valley*—composed expressly for the Welsh Eisteddfods. His collection of "Welsh Melodies for the Voice" is by far the most complete that has ever appeared, and has been the means of rendering them as popular as household words through the length and breadth of the land. The public are mainly indebted to him for having been instrumental in establishing the Welsh Choral Union, of which he is conductor. This society is already giving great promise of future excellence, and his Royal Highness the Prince of Wales has honoured it by becoming its patron. Mr. Thomas is already well known on the Continent by his performances at almost every Court in Europe; and, as indicative of his artistic success, he is honorary member of the *Accademia di Santa Cecilia* and *Accademia Filarmonica*, Rome; the *Società Filarmonica*, Florence; and member of the Royal Society of Musicians, the Royal Academy of Music, and the Philharmonic Society, London.—*Morning Post*, April 13.

An Indiana young lady, attending a private party, excused herself when asked to sing, saying, "You must excuse me, for I never attempt to sing, except to warble a few wild notes for pa at evenside."

St. PETERSBURGH.—The Italian operatic company, next season, will include Mesdames Adelina Patti, Christine Nilsson, Volpini—each of whom will sing three months here, and one at Moscow—Scalchi, and Mallingier. Madame Lucca is engaged only for a month of Moscow. The gentlemen will be Signori Nicolini, Marini, Nandini, Graziani, Bagaggiolo, Capponi, and Vidal. There will be, including benefits, eighty-five performances in four subscriptions.

#### MUSIC RECEIVED FOR REVIEW.

AUGNER & Co.—"Memories," by Charles Henry Shepherd.  
RUDALL, ROSE, CARTS & Co.—"Journal of the London Society of Amateur Flute Players," No. 8.  
C. JEFFERY'S "Adeline," ballad, by King Hall.  
HINE & SON (Liverpool).—"The Street Arab," scena, by James J. Monk.  
SACRED HARMONIC SOCIETY.—"The Thirty-ninth Annual Report and the Sixteenth Report of the Benevolent Fund."  
NOVELLO, EWER & Co.—Capriccio in E minor (Op. 118), by Mendelssohn-Bartholdy.  
"The Nicene Creed," by R. W. Crowe. "Just Judge of Heaven" (Psalm xliii.), by George M. Garrett. "Gavotte von Gluck," for piano, by Johannes Brahms. "Now ever upon the hill descendeth," barcarolle and paraphrase, sur *Gallia*, par Camille Saent-Saëns. "La Capricieuse," par A. Jæll. "Evening Song," "Perche piangi," "Quanti Mal!" "Si vous n'ouvrez votre fenêtre," and "La Fauvette," songs by C. Gounod.

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These productions, however, are of unequal merit. While some are everything we could desire, considering the nature of the subject,—others (and they, perhaps, the greater portion) are, it must be owned, nothing more than sorry adaptations to popular street tunes of the stock phrases and illustrations of the Teetotal platform, sounding grotesque and vulgar in the fastidious ear of taste. At all events, no one will deny that the number of really good Temperance songs may be increased with advantage to the cause they are designed to promote; so that the contribution of another score to the common stock, adapted to as many separate tunes, needs no apology. Something also may be said as to the tunes. These should always possess intrinsic merit, and not owe their popularity to some passing whim of the place or hour. Now, to my mind, none seem better to answer this description than the songs of Charles Dibdin, which, as sung by Inceledon, our grandsires and grandmothers applauded to the echo. Dibdin himself was the slave of drink, and many of his songs go to encourage the drinking habit in those for whom he wrote, the tars of Great Britain,—men, one would think, who, of all others ought to keep a steady brain in their heads.

To the present generation, accustomed only to airs of far inferior value, those of Dibdin would come with all the attractions of novelty, nor is it so difficult as might be supposed to effect the transformation of this priest of Bacchus into the apostle of temperance. The tunes I have selected are full of life and expression, bold or pathetic as the subject demands, but never ranting or lackadaisical. In short, our author was a genius, and genius retained on the right side may surely effect as much for temperance, as, on the wrong side, it has ever done for drink and degradation.

As to my own part in this business. I have not attempted to imitate, or, rather parody, the words of my author, except in one or two instances. The songs are original, whatever be their quality in other respects; and all the praise I claim for them is, that they are strictly in character; that is, in keeping with their respective airs. With my author, I have taken especial pains not only to make the air and the general sentiment of the song agree, but that the words should vary with the varying strain. Dibdin's tune was inspired by the words. His adapter had to reverse the process, by making words in harmony with the tune.

O.F.R.



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